Arthur Sloves.

THE GEORGE W. SOVTH MEMORIAL CHVRCH OF THE ADVOCATE

George W. South Memorial Church of the Advocate

THE CHURCH OF THE ADVOCATE is a memorial to the late George W. South, who was born in Philadelphia, February 22, 1799. In 1824 he began his business career as a partner in the importing house of Lewis Veron & Co. In 1835, he retired from the firm, and the following year was chosen treasurer of the County of Philadelphia, being re-elected to this office in 1838. At the expiration of his term he was offered the position of cashier of the United States Bank, which he declined, retiring to his farm in Bucks County, near Torresdale, where he resided until 1852. Thence he removed to Burlington, N. J., where he organized the Burlington Bank, managing its affairs as president until 1862. In that year he removed to Philadelphia, where he resided until the time of his death, September 1, 1884.

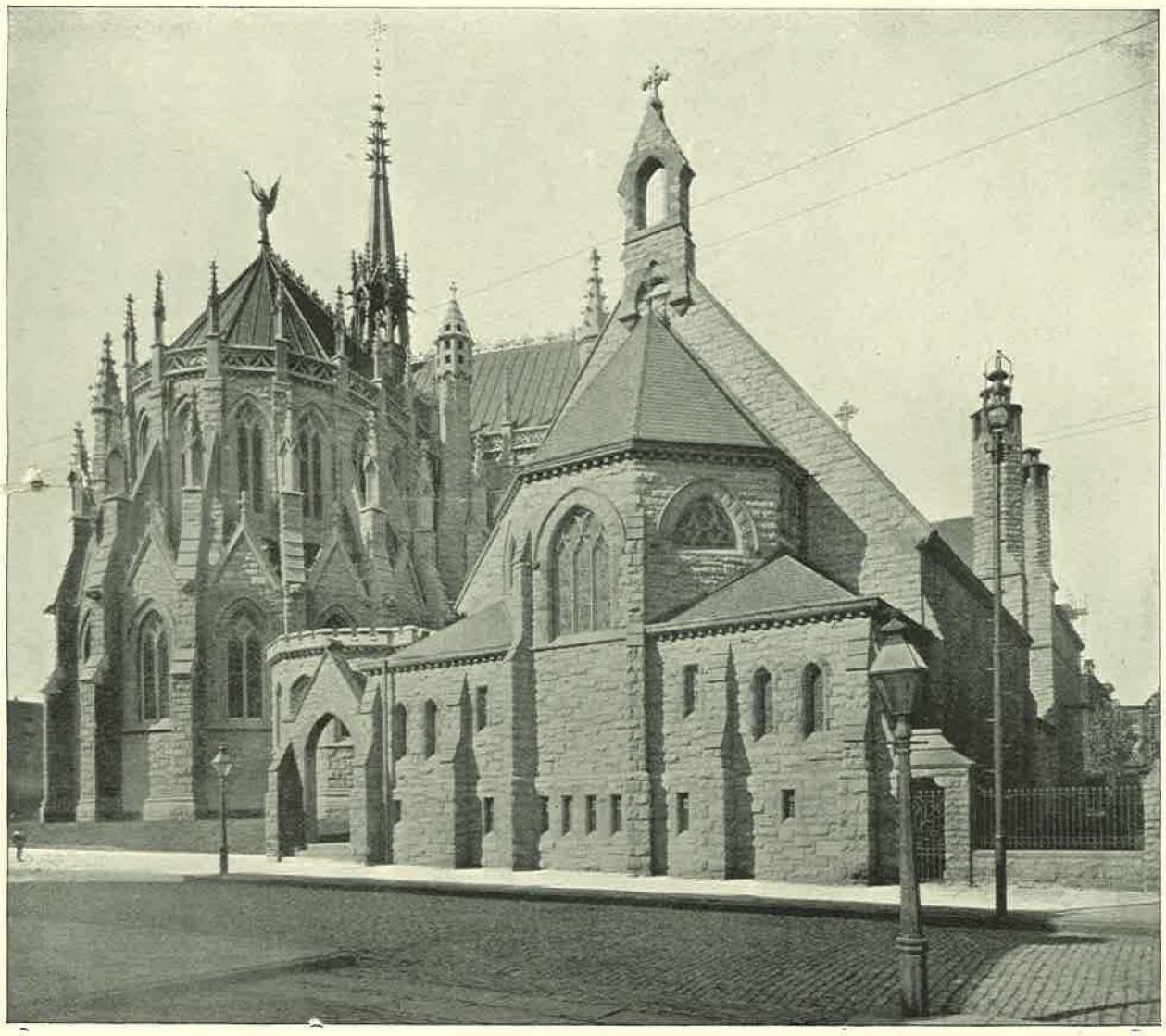
In 1849, General Taylor, then President-elect, handed him the list of appointments in his control, inviting him to select any position that he wished. Mr. South made his choice. "I regret," said the President, "that the place you have chosen is the only one that I have promised. You can have any other." "If," answered Mr. South, "I cannot have the place that I have selected, I do not desire any." His reply was not made in a petulant or disappointed spirit, but was characteristic of the man.

REV. W. W. SILVESTER, S.T.D.

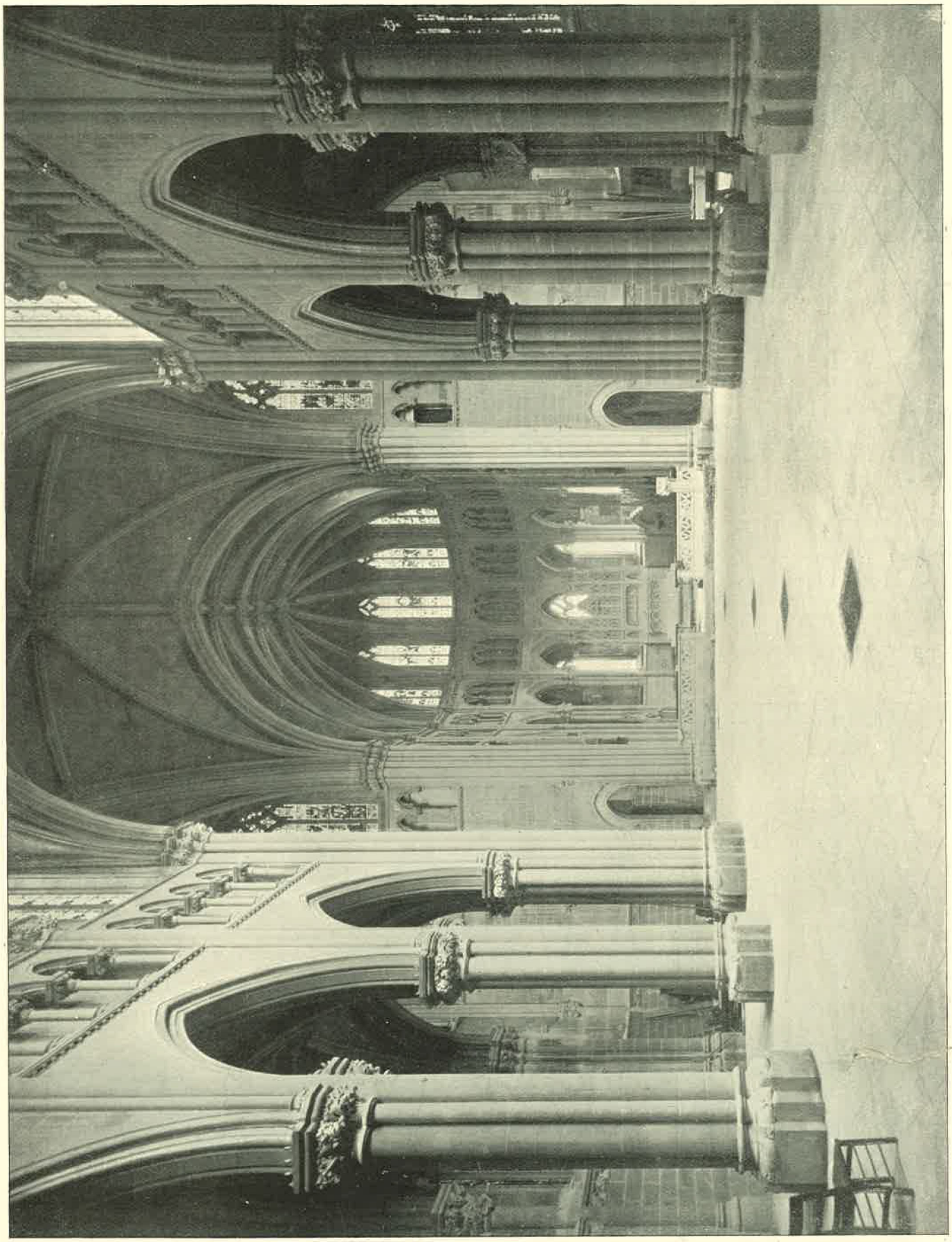
Mr. South was one of the projectors of the Camden & Amboy Railway Company and the Delaware & Raritan Canal, and the intimate associate of the distinguished men who carried these important enterprises to a successful issue.

Mr. South was from early years a sincere and ardent Christian, and it was largely owing to his work and contributions that the church was built at Eddington, Bucks County, near which place he was then living.

The church and adjacent buildings at the corner of Eighteenth and Diamond streets, which rank favorably in architecture with the best ecclesiastical structures of the Christian era, and would not be unworthy the sight-seer's attention in any city of the world, are the gift of the late Rachel A. South, widow of Mr. South, and of his daughter, Harriet Louisa South More. It is characteristic of the modesty of these donors that they persistently refused to allow upon the buildings any inscription connecting them with the work. To the solicitations of the trustees that something should be added of this character, the answer has always been that they preferred not to do so. The completion of the enterprise, after eleven years of continuous gifts, suggested a renewal of this request, with the result that consent was obtained that a modest brass tablet



EXTERIOR—EAST END, SHOWING CHAPEL ON THE NORTH.



CHANCEL FROM NAVE

might be placed in the west vestibule of the church, reading as follows:

THIS CHURCH
AND ADJACENT CHAPEL AND PARISH HOUSE
WERE ERECTED
A.D. 1886-1887
TO THE GLORY OF GOD
AND IN LOVING MEMORY OF
GEORGE W. SOUTH
BY HIS WIDOW AND DAUGHTER
RACHEL A. SOUTH
AND
HARRIET LOUISA SOUTH MORE.

Mrs. South died October 8, 1888, soon after the completion of the chapel. Mrs. More is still living to witness the consummation of the original plan of the memorial.

In addition to the direct gifts of Mrs. South during her lifetime, she left directions in her will that $100,000 should be paid to the Trustees of the parish to be used in the erection of the church. In connection with Mrs. More, she had already, at the time of her death, purchased the lot of ground on which the buildings are grouped, and had built the chapel and the parish house. Besides the above benefactions, Mrs. South left to the church, by her will, $50,000 to be held as an endowment fund, the in come to be used to maintain the services and buildings of the parish.

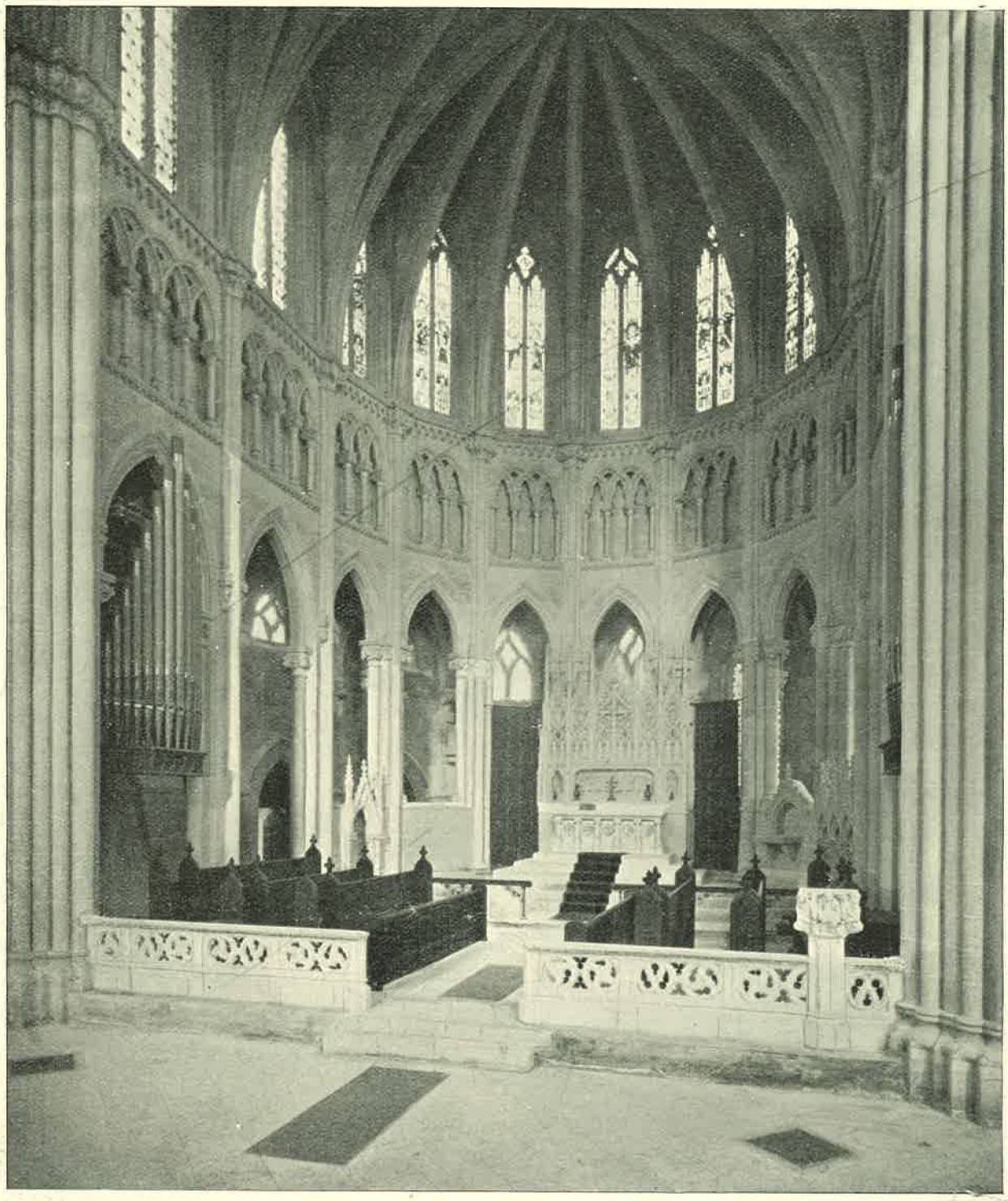
The balance of the money needed for construction of the church has been given, from time to time, by Mrs. More, the outlays to this date being in excess of half a million dollars.

ALTAR AND REREDOS.

A FREE CHURCH.

The only conditions attached to these princely gifts have been that the congregation worshipping in the church shall take the name of the George W. South Memorial Church of the Advocate and shall maintain a service in accord with the doctrine, discipline and worship of the Episcopal Church in the United States of America, and that no charge shall ever be made for any pew or sitting in the church or chapel. These conditions have been made forever applicable under the provisions of a deed of trust conveying the ground to a Board of Trustees, the Bishop of the Diocese being the president. The other members are Mrs. H. Louisa South More, and Messrs. Richard Y. Cook, George W. South and Gustavus Wynne Cook, due provision being made for the choice of their successors.

The church and other buildings have been built and furnished in all the details, with a few exceptions, by the bounty of these two generous-minded women. It is indicative of thoughtful supervision and of the liberality of the donors that under the chancel is a large mortuary vault, intended to receive the bodies of the bishops of the Diocese of Pennsylvania should it be desired for this use, with the further provision of a fund, upon the income of which the removal of the remains and the care of the vault may always be charged. With the exception of Bishop White, the four deceased bishops of the diocese are interred in open burial plots, in widely separated localities, subject to all the vicissitudes to which the march of improvement and the forgetfulness of coming generations may subject them. When necessity or opportunity occurs, this wise provision at the Church of the Advocate offers a ready and most appropriate resource. Under the nave, a similar vault will receive the remains of Mr and Mrs. South.



CHANCEL.

THE INCEPTION.

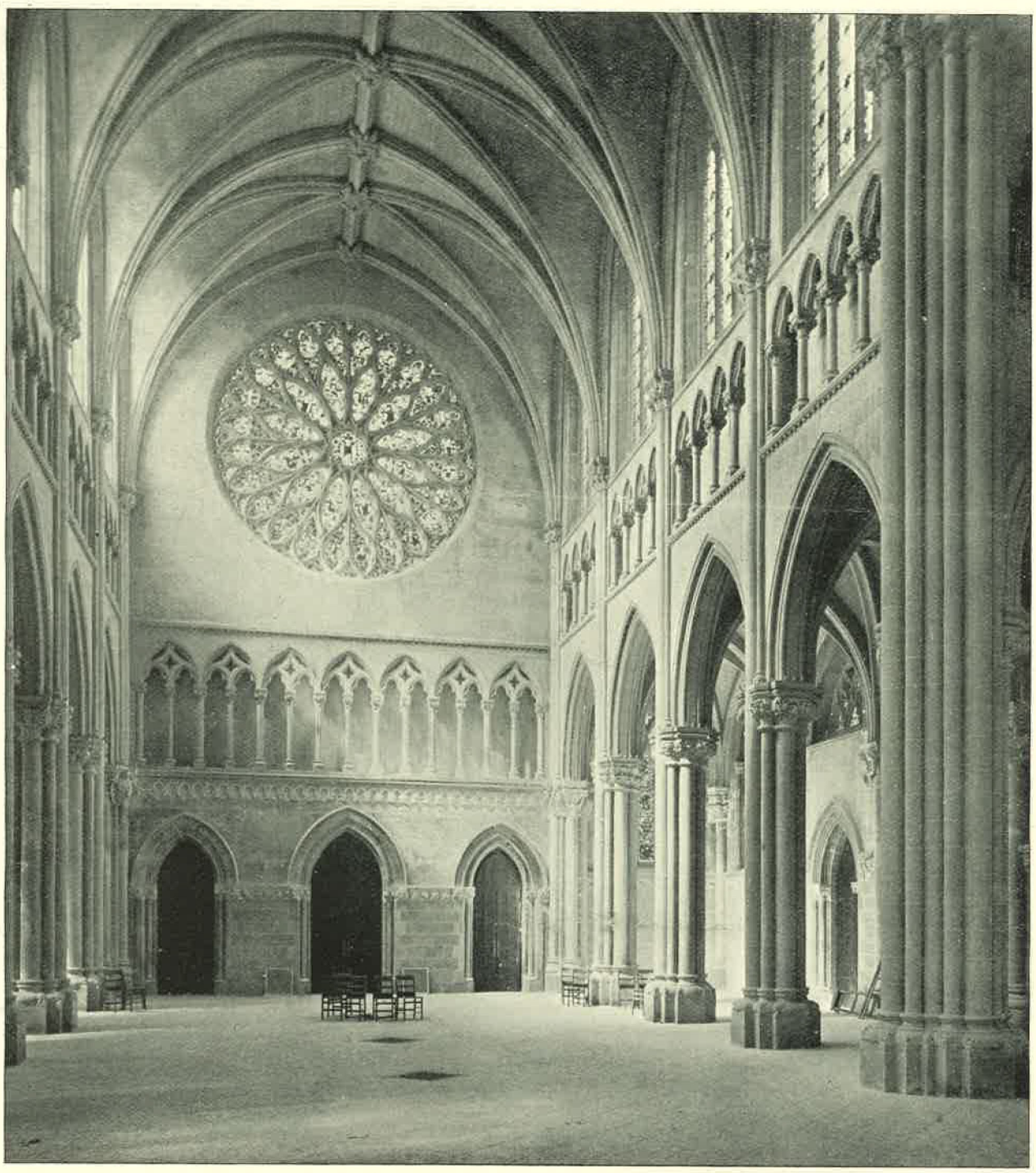
We must trace the beginning of the work to Mrs. South and Mrs. More, who, soon after the death of Mr. South in 1884, in the generosity and affection of their hearts, resolved to make some fitting memorial to him; this ultimately took the shape, though it was then immature and far inferior to the present structure, of founding and endowing a church. In the spring of 1886, these two women confided to the manager of their affairs the secret of their intention. This gentleman was the executor of Mr. South's will, having been selected to care for the large estate left by him, and from that time on, their confidant, Mr. Richard Y. Cook, the well-known president of the Guarantee Trust Company, has been the counsellor and chief agent in the construction of all the buildings. His thorough knowledge of business and his marked ability in financial matters have enabled him to carry out the wishes of the donors to a most prosperous conclusion, the convincing proof being the noble property itself as it stands to-day in its completed condition.

The plan developing soon into maturity and definiteness, steps were at once taken to locate the church, which resulted in the purchase of the ot at Eighteenth and Diamond streets, 175 x 242 feet. Late in the same year the property was conveyed to a Board of Trustees composed, as already stated, of the Bishop of the Diocese and four others, all communicants of the Episcopal Church.

The old mansion which stood on the lot was put in order for missionary services, which were begun by the Rev. T. William Davidson as the appointed missionary-in-charge, Advent Sunday, November 28, 1886. The Rev. W. W. Silvester, S.T.D., the present rector, was called to the work March 15, 1887, taking up his duties on May 22d. Already at this time the foundations for the chapel and parish house were being put in. The old mansion was used exactly one ecclesiastical year. The congregation worshipped in the lower room of the parish house on Advent Sunday, November 27, 1887, and in the hall of that building, Easter Sunday, April 1, 1888, with the addition of a male choir, which has since then been steadily maintained. The first service in the chapel, May 30, 1888, was the consecration service; just one year after the corner-stone had been laid.

THE CHURCH.

The church, of which Mr. Charles M. Burns is architect, has been



NAVE FROM TRANSEPT.

seven years in building. Thorough construction has been sought from the first. Good materials, good work, and time have wrought a result by which the walls are absolutely free from crack or blemish. No small share of the credit for this is also due to the faithful service rendered by the contractors, Arthur H. Williams' Sons. The foundations were begun in the spring of 1890. The materials selected and the method of construction have been commensurate with the magnitude of the enterprise, and it was not until two years had elapsed that everything was ready for the superstructure, the corner-stone being laid with impressive ceremonies on May 30, 1892.

The continuance of construction to the height of the roof of the aisles in 1894, was followed the next year by the erection of the columns of the nave and chancel and the active prosecution of the work to its present completion.

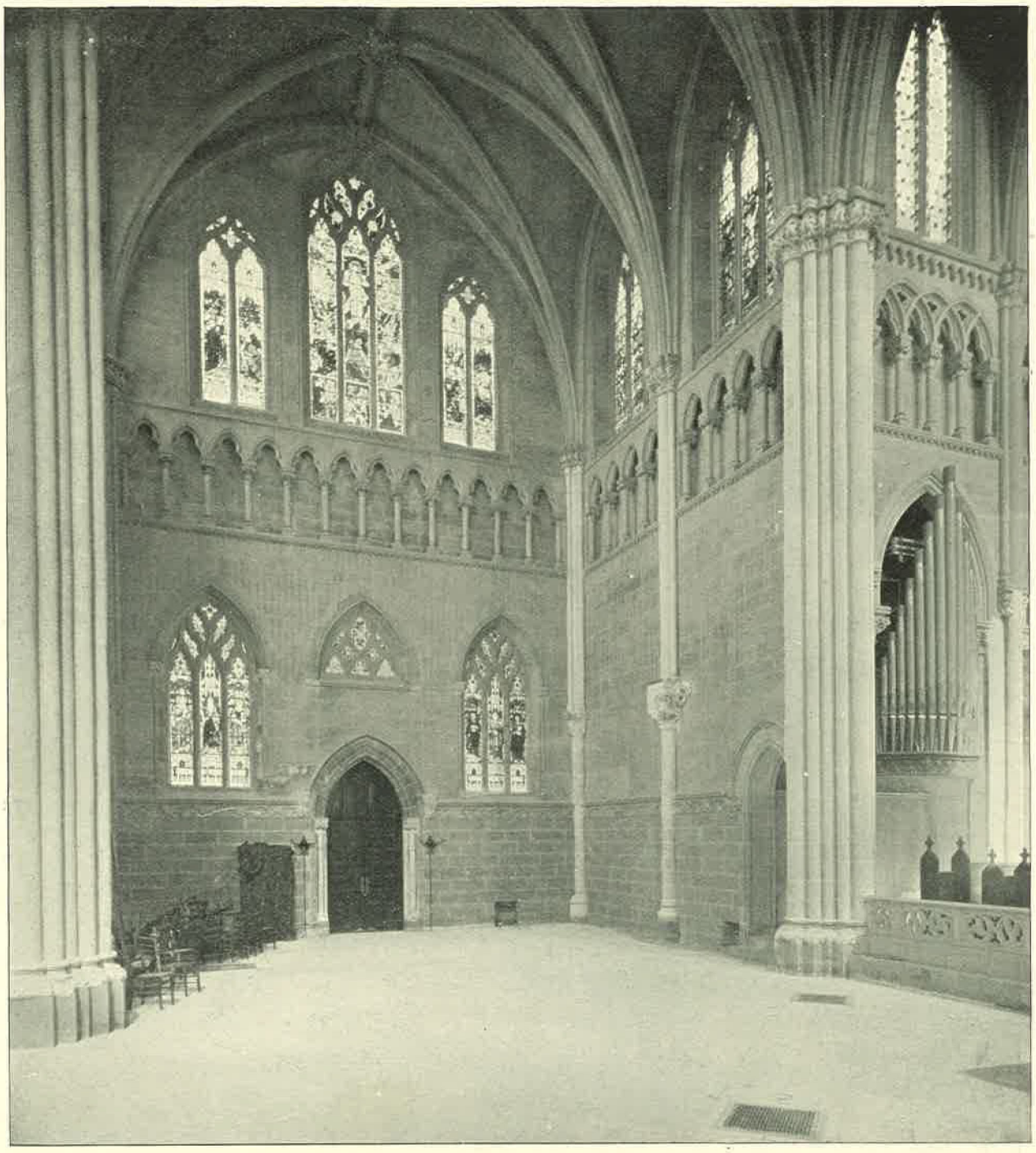
The church, undoubtedly the finest specimen of French Gothic architecture in America, is a copy, in reduced proportions, of the Cathedral at Amiens, France, itself admittedly the finest example of French Gothic architecture at its best period of development.

In selecting the style of architecture to be followed, the trustees also designated the position of the building, removing it from the commonplace of ordinary construction by taking care to locate it upon the lot out of line with the adjacent streets; this produces an obliquity by which additional opportunities have been afforded for the display of its many beauties, while the east end of the church is freed from the glare of the morning sun.

THE EXTERIOR.

The exterior of the church is very beautiful from any point of observation, but the east end, as seen from Seventeenth street, with its apsidal chancel, flying buttresses, beautiful pinnacles and the bronze angel crowning the apex of the apse, presents a piece of architectural work with which it would be hard to find an equal in this country. The fleche or arrow steeple, surmounted by an elaborate gilded cross rising from the junction of the nave and transepts to a height of 165 feet, is a graceful addition to the appearance of the church.

The walls of the building are granite without and Indiana limestone within, and the space between is filled with the best quality of hard brick. No part of the structure has anywhere settled; it is literally founded upon a rock, the substructure going down twelve to twenty-seven feet to its solid bed of stone. The roof is of copper. Besides the effect of the massive proportions of the building, a wealth of carved work has been employed in ornamentation, and the deft hand of the stone-cutter and the sculptor has left its artistic impress on arch and tracery, on corbel and pinnacle, on moulding, crocket and quaint gargoyle.



NORTH TRANSEPT.

The church is cruciform in shape, 165 feet long, the transepts or arms of the cross being 105 feet wide.

THE INTERIOR.

The effect upon entering the church is most striking. However high one's expectations may have been raised by the reports of its magnificence, one will instantly feel on seeing it for himself that "the half had not been told." Upon entering, along with the broad, general impression, comes the feeling that arises from an impelling sense of the beautiful, the effect of spendidly laid masonry, of great columns, beautiful arches and carved capitals, of flowered mouldings and exquisite traceries, of heaven's light transformed by the skill of man into wondrous loveliness by its passage through glass on which the artist has painted his symbolical pictures in all the gorgeous colorings of nature in a perfect harmony. In this first glance one has experienced a sensation of delight. The church has been years in building, but there is much to show for it. Certainly, hereafter, it must be regarded as one of the sights of Philadelphia. Careful observation will be repaid.

Enter at the west end. The first glimpse reminds you that you are entering no ordinary building. The eye turns to the right, and beyond the vestibule, through a passageway with an arch at either end, catches sight of the baptistery, an octagonal room twenty-one feet in diameter, richly wrought with carving. This room, at a day not far distant, is to be supplied with a font, a *replica* of Thorwaldsen's celebrated work in the cathedral at Inverness.

Stand in the centre of the nave at the west end, and take in at one sweep of the eyes the extent and beauty of the interior. The lines of the vaulted ceiling are exceedingly graceful, and the combination of apse ribs in the far end of the chancel are finely effective. The views right and left, high up into the south and north transepts, fill one with artistic and architectural satisfaction. The clerestory is supported by a series of massive, clustered columns, which are also continued around the chancel, the open bays here giving pleasing glimpses of the ambulatory which surrounds the chancel and connects with it. The triforium, extending entirely around the building, along nave, transepts and chancel, contains 167 columns, and forms a very handsome decoration. The tracery of this arcading is more elaborate in design in the chancel than in the other portions of the building. Still another variety of arcading, with larger columns and a different tracery, enriches the west end of the church.

The building is full of picturesque bits. From the ambulatory or the north transept a very pretty view is revealed as one looks up the north aisle to the Jesse window. Another view which one likes to linger over and to repeat is from the nave through the tall archway with its huge tri-angelic, tri-cherubic capitals on either side, into the baptistery and to the window beyond representing St. Philip and St. John the Baptist. A

NORTH AISLE FROM TRANSEPT.

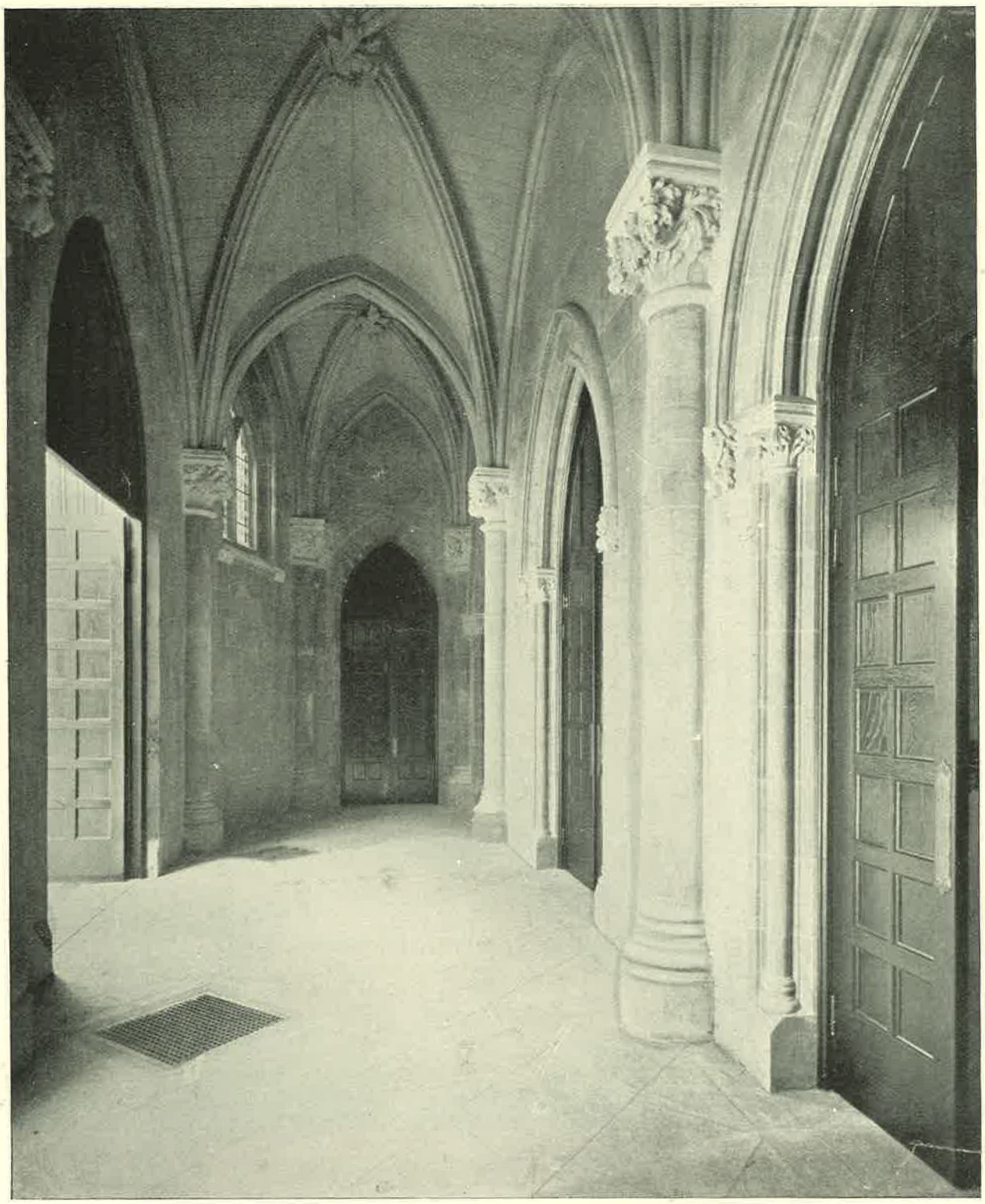
wider and more variegated picture is presented as one, standing within the baptistery, looks out and up toward the northeast corner of the north transept, and the eye, on its passage, takes in one of the great columns and a bit of the aisle and a rift of the clerestory window to the left of it, and beyond, a part of the great transept window and the graceful archings of the ribs of the ceiling. What strikes one particularly is the wealth of detail in the building.

THE STONE CARVING.

The stone carving is a prominent feature of the interior as well as of the exterior. In this respect, if in no other, the building stands apart from ordinary structures, abounding, as it does, in constructive and sculptured decoration, although not with the lavishness of foreign cathedrals, yet in a degree unusual in the churches of this country. The interior is filled to the imagination with the harmonious assemblage of line, form and color. The eye nowhere rests upon vast expanses of barren walls. The painter, the sculptor, the architect, have interposed the various creations of their art, and the expression of the church as a whole is one of rich completeness and chaste ornamentation.

In the prosecution of the carving, care was taken that the individual workmen should be encouraged to develop their own ideals of the artist's design, and thus work themselves into the finished product of their skill. Unquestionably the finest results of mediæval art in church decoration must have been secured in this way.

The many fine examples of the sculptor's art which decorate the interior will repay inspection. The two large groups which, as capitals of the pillars, dominate the doorway from the aisle to the baptistery, where, on either side, the heads of three cherubs peep out between the wings of three angels, are fine specimens of design and execution. The angels which crown the pilasters, from which spring the ribs of the ceiling of the baptistery, possess an individuality that may well be studied. The ornamented belt course in this room is singularly happy in design, and has been executed with much spirit, in which are a series of cherubs with crossed wings. There are two large multifigure capitals against the west wall, along which runs the belt course that also goes around the whole building, but which is here especially good. Above it at some distance is another course in which the ornamentation consists of thirty-six little cherubs' heads, and above this is a fine example of arcading, and still higher, the great west window, rich with intricate tracery. The carvings of the aisles are striking and will deservedly attract attention. One must also look at the two groups of cherubs on the east walls of the transept, and pass around the ambulatory to see how the sculptor, after the man-



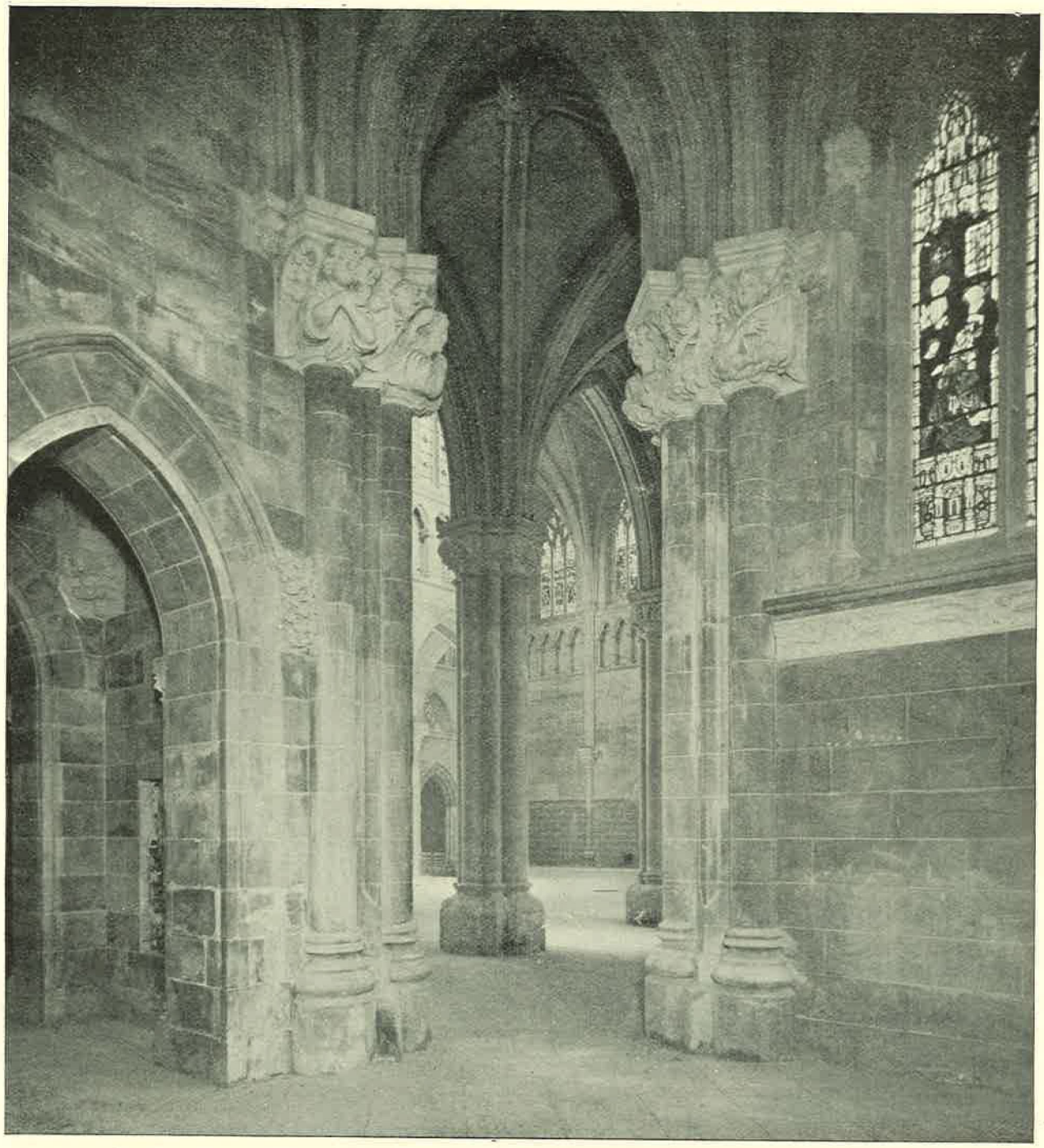
WEST VESTIBULE.

ner of mediæval days, in seeking variation of faces, has fixed in stone the countenances of architect, builder, sculptor, contractor, foreman.

The lectern is an admirable piece of original design, happily wrought. On the front are two cowled saints, each holding in his hand a double-edged sword, for "the Word of God is sharper than a two-edged sword." Between the saints is an angel with an open book on his knees. On the other side are the heads of a lion and an ox, with an eagle between, which three, together with an angel on the front, are symbolical of the four Evangelists. The floriated designs carved upon the capitals of the numerous columns of the nave, chancel, transept and triforium are chaste in conception and in strict accord with the architecture of the building. Close inspection will also discover other carvings worthy of examination; for instance, the bases of the columns will show much delicate and true leaf-work, and scores of faces, grotesque and otherwise. With the exception of the altar and reredos, all of the stone carving has been done by J. Franklin Whitman & Co., of this city, under the direct supervision of the trustees.

THE ALTAR AND REREDOS.

The altar and reredos are fine examples of good work. The design of Mr. Charles M. Burns, beautiful, appropriate and a striking example of ecclesiastical art, was of the highest character, and it has been carried out admirably by the stone-worker, Mr. Robert D. Kelly. One striking merit of this work is that it is wholly American. It was executed in Philadelphia. The material employed is Indiana limestone, the background of the carving being of Venetian gold glass mosaic, interspersed with bits of mother-of-pearl, this combination producing an effect of greater brilliancy than when gold is used alone. The style is a modification of the French pointed architecture of the thirteenth century. The highly wrought reredos with its gables and pinnacles, quartrefoil panels and other ornate details is in effective contrast, yet accords well, with the



FROM THE BAPTISTERY ACROSS THE NAVE INTO THE TRANSEPT.

simple, dignified altar which is raised six steps above the chancel level.

The altar proper is supported by six short columns, between which are five quatrefoil panels, four showing kneeling angels, and the panel in the centre bearing the sacred monogram, "I.H.S.," and cross combined. Behind the altar the elaborately carved reredos rises to a height of twenty-four feet. It is divided into five panels, four of equal size, the centre one being twice as large as each of the others. Four angels, representing the four Gospels, are in the smaller panels, and still another angel with outspreading wings, symbolizing advocacy, is carved above the large cross in the centre.

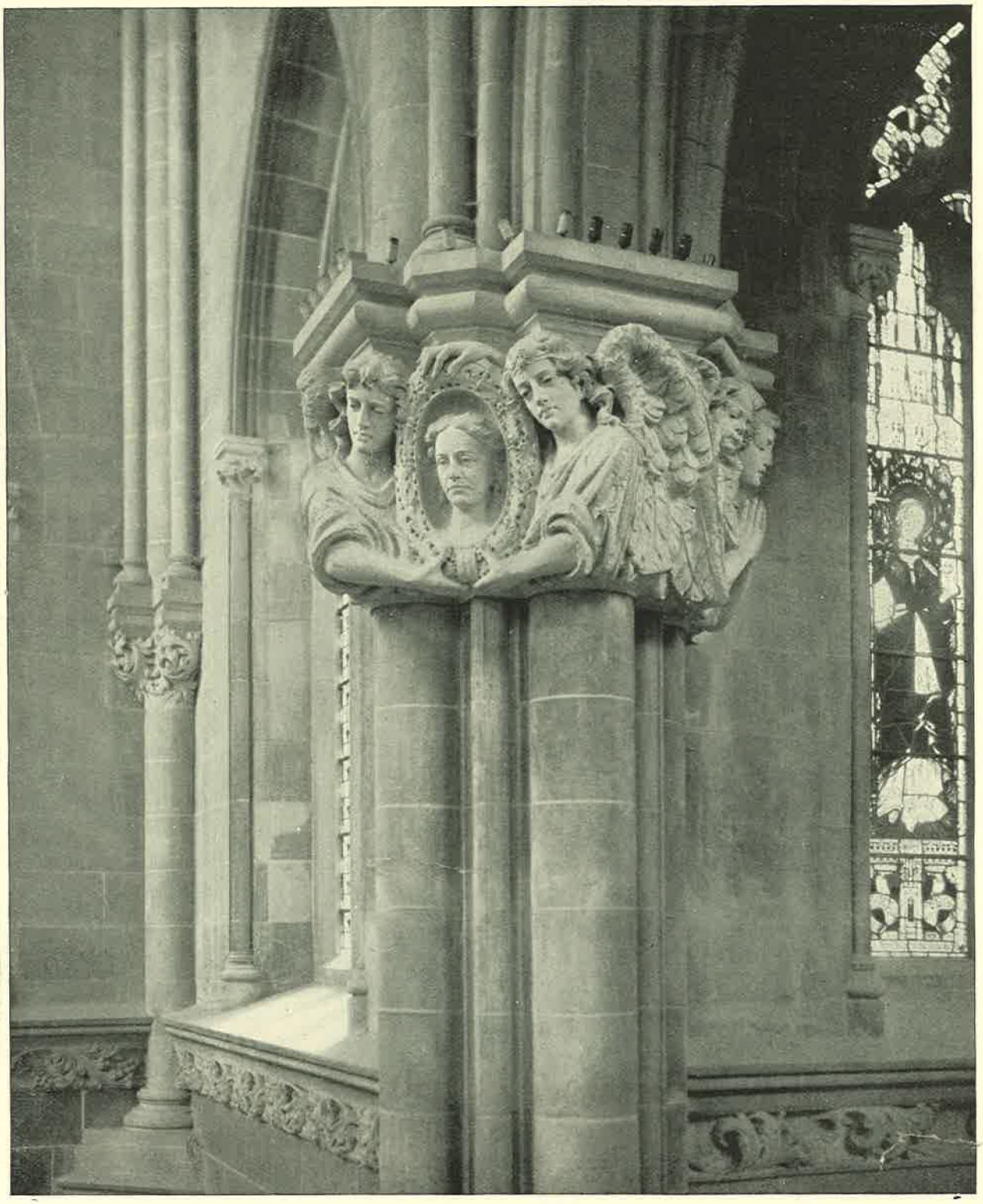
A striking figure of the reredos is the large panel immediately above the altar, upon which the scene of the "Last Supper" is carved in high relief, with a background of the gold mosaic. Small panels to the right and to the left bear kneeling angels. The altar and reredos are a notable acquisition for the costly church edifice in which they are placed.

That the memorial altar has been designed and executed entirely in this city is a convincing evidence that Philadelphia is capable of producing good art when sufficient encouragement is given to make it possible.

A plate on the end of the altar bears this inscription: "In loving memory of Rachel A. South, the gift of a sorrowing congregation and friends, in grateful recognition of her generous thought for the welfare of themselves and their posterity." The gift referred to includes the reredos as well as the altar.

THE PAINTED GLASS.

The successful execution of the windows meant the making or marring of the finished building, and the selection of the artist who was to design, and the maker who should execute the work, was done only after much thought and an exhaustive investigation of the productions of the most prominent glass workers of Europe and America. Since 1887, and during the frequent visits of one of the Board of Trustees to Europe, the best examples of modern glass painting had been compared and studied, and in 1896 it was determined to entrust the execution of this important order to Messrs. Clayton & Bell, of London. There are in all sixty-five windows; of these thirty-four are in the highest style of the art, the artists having been instructed to spare no pains or expense to make them the finest examples extant. The remaining thirty-one windows are tasteful and rich in design, but will be gradually substituted by glass of the high class occupying the more prominent windows. The advantage of having one mind employed, and that of the highest artistic excellence, is most gratefully apparent in the harmony of subject, design and coloring which will first strike the beholder. Almost without exception the churches of America are marred by their windows. Mostly memorial offerings, they follow no standard other than the varying tastes of their donors. Works of undoubted merit are all too frequently robbed of their excellence by startling inconsistencies of color and treatment in neighboring windows, while the absence of any attempt at harmonious illustration of the great



SOUTHWEST CORNER OF TRANSEPT.

truths and mysteries of religion produces simply a disjointed series of pictures, frequently failing to answer the most modest demands of artistic requirements.

In this important work, it will be seen that Messrs. Clayton & Bell, while induced to no surrender in favor of mere antiquarianism, which has had its day, have indulged, on the other hand, no defiant disregard of the valuable object-lessons which are consecrated by centuries of study and practice in glass painting.

Reasonable homage has been offered at the shrine of art, which is hallowed by the worship of notable masters, including Dürer and Holbein, who found in glass painting a field in common with that which was familiar to them on panel, canvas, wood-block and etching-plate. In other words, the great artists in times past knew of no practice in either material which did not involve, in every inch of their work, exacting demands for the qualities of highly wrought draughtsmanship.

On such lines, Messrs. Clayton & Bell have, in these windows, asserted in glass painting the principle that "hand and soul" hold due supremacy over the claims of raw material and the results of accident in its manufacture. Color effects in stained-glass may be aggressive in extreme crudities and unmitigated translucency; or they may be solemn in reposeful richness of tone. Favoring the doctrine that the artist should control color, not that color should control the artist, results have manifestly been sought which are in kinship with those of ancient glass. On the other hand, the draughtsmanship displayed in these windows, while wide of pictorial effects and styles, is modern in spirit and wholly free from affected mediæval archaisms.

In reference to one window in particular, viz., the large circular one at the west end, it is necessary to explain here more fully its treatment. The window represents the text "I am the Vine." In the centre is a demifigure of our Lord as the Root of the true Vine which, in branches, issues from, and radiates through, all the concentric openings of the window. These branches enclose medallions which are filled with sainted personages from the earliest to the latest periods of ecclesiastical history. Thus, the series of openings circling nearest to the centre are filled with

ENTRANCE FROM SOUTH AISLE TO BAPTISTERY.

the Twelve Apostles, while those on the outer periphery—twenty-four in number—represent the widening spread of the Church to our own times and country. Thus we find here depicted doctors, martyrs, and other champions of the Holy Gospel, as follows, viz.:

St. Stephen, St. Paul, St. Barnabas, St. Ignatius, St. Polycarp, St. George, St. Cecilia, St. Lawrence, St. Maurice, St. Margaret, St. Helena, St. Constantine, St. Martin, St. Benedict, St. Alban, St. Augustine, St. Columba, St. Francis of Assisi, Martin Luther, John Keble, Bishop Seabury, Bishop White, Bishop Perry and Bishop Stevens.

The fine upper group of windows of the north transept was put in as a special memorial of Mrs. South. The central window is a representation of the Transfiguration of our Lord which, in treatment of the subject and blending of colors, is excellent. The window on the left represents "Abraham and the Three Angels," and the one on the right, "The Children in the Fiery Furnace." Directly under this window the trustees have erected one in memory of the late Bishop Stevens, who, during his lifetime, took the warmest interest in the work, the first two buildings having been completed at the time of his death. The central figure of this window is St. Anselm, and on either side St. Luke and St. John.

The south transept is illuminated by a large group of windows, kindred in design to those of the north, the centre one containing the Ascension of our Lord, and the others "Elijah in the Chariot of Fire," and "Enoch taken up into Heaven." In the baptistery the subjects of the windows all pertain to the appropriate Sacrament: namely, the baptism of our Lord, of the eunuch, Cornelius, the jailer at Philippi and his family, and also the figures of Moses, Noah, St. John the Baptist, and St. Philip the Deacon.

The chancel windows, the figures of which illustrate the *Te Deum*, were in part the gift of the congregation as a thanksgiving offering for entrance into the church for worship.

ORGAN.

The organ, which is divided so that one-half, the great organ and swell, is on the south side of the chancel, and the pedal and choir on the

BAPTISTERY—EXTERIOR.

north side, is by Hook & Hastings. It has electric action, three manuals and pedals, and is fully equal to the requirements of the service and of the building in which it is placed. The key desk is located in the first bay of the ambulatory, but can be moved at will into any desired position. The ornamentation of the pipes, which show in two of the bays and under the arches of the chancel and ambulatory, is chaste and in strict keeping with the surroundings.

THE MALE CHOIR.

The male choir of sixty voices is under the charge of Mr. Paul Kirchner, the well-known choirmaster of the church. It comprises a number of solo voices of merit, juvenile and adult.

HEAT AND VENTILATION.

The system of heating and ventilation is after the most approved modern methods. Two large boilers, each of 120 horse-power, located under the cloisters, supply steam for the heating system and drive three large fans, two of which draw fresh air from the outside atmosphere and force it over heated coils of steam pipes into the church. The third fan, which is twelve feet in diameter, draws the vitiated air out and discharges it into the open space north of the parish house. The contract requirement is that the entire atmospheric contents of the church shall be changed each sixteen minutes, and that a temperature of 70 degrees may be maintained with an outside temperature of zero. It is thus possible to keep the air in the church bright and fresh, while the necessity for placing ventilators in the windows, marring and destroying the painted glass, and creating draughts, is entirely avoided.

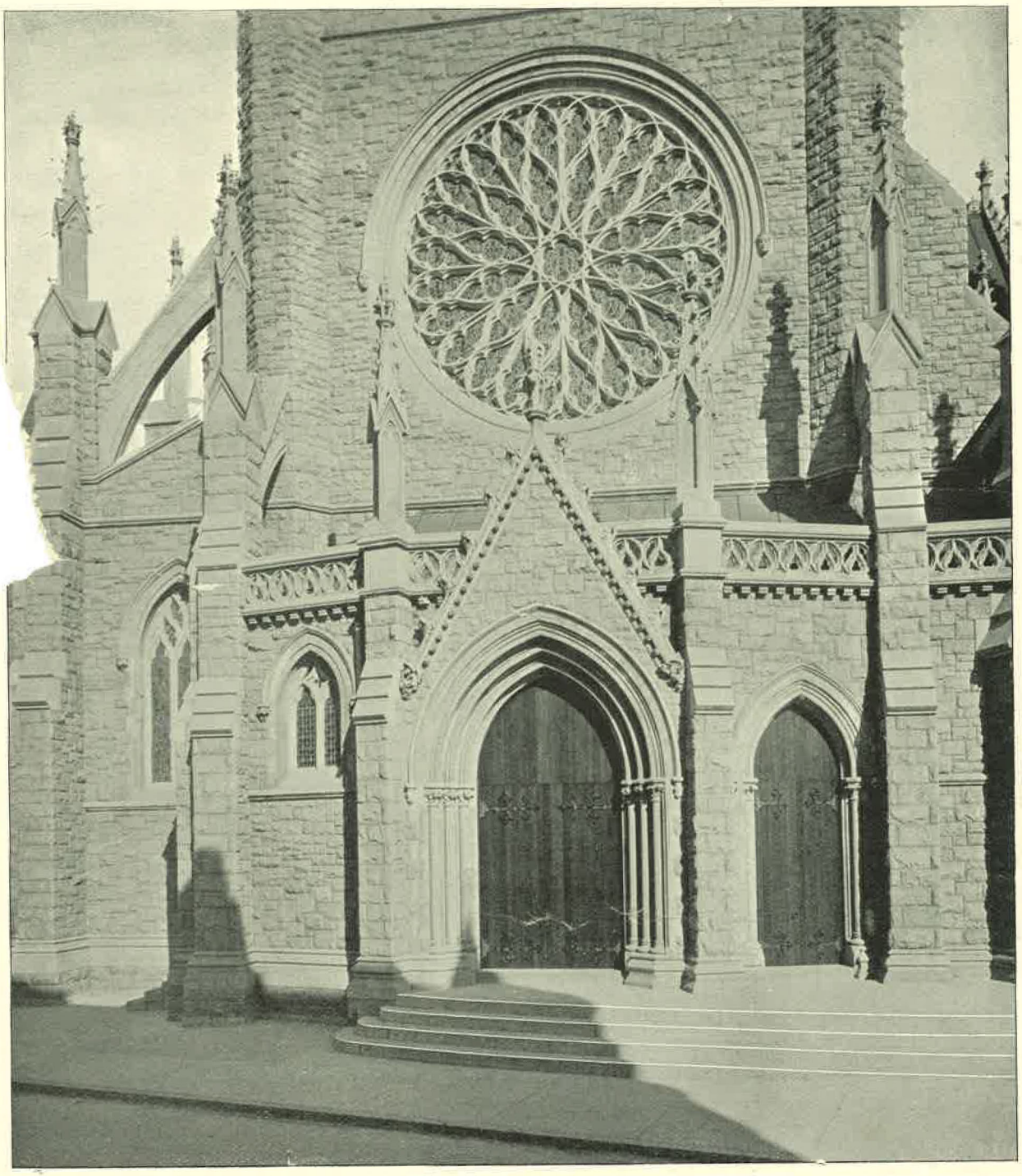
ALWAYS OPEN.

The church, which witnessed the first service on Monday, October 11th, will always be kept open for public service or private devotion. The regular worshipper at Sunday or week-day services, or the passer-by, who, for prayer or contemplation, shall stop on his way to business or labor, will always find, as helps to his devotions, open doors and devout and churchly surroundings.

THE RECTOR.

The rector, the Rev. William Wallace Silvester, S.T.D., was born in Danvers, Mass., and is descended on both his father's and mother's side from old New England stock, his ancestors being among the earliest settlers in the Massachusetts Colony, coming over with Governor Winthrop in 1630.

Dr. Silvester fitted for college at the Academy in West Randolph, Vt.,



WEST ENTRANCE

of which the present Chief Justice Austin Adams of the Supreme Court of Iowa was then principal. After a brief business career in the bank of his native town and also at Rockport, Mass., he spent several years in England, where he pursued his studies while engaged in business with his father, who was an importer of foreign goods to America. Returning to this country, he determined to study for Holy Orders, and this resolution he pursued at the Philadelphia Divinity School and the Cambridge Theological School. Of the latter institution he was the first graduate in 1868. While studying in Cambridge he had charge (1867-68) as lay reader of Calvary Church, Danvers, Mass. He was ordained to the diaconate by Bishop Eastburn in Emmanuel Church, Boston, April 16, 1868, receiving almost immediately a call from Trinity Church, Norwich, Conn., and he entered upon the rectorship of that parish as deacon on St. Luke's Day, October 18, 1868. April 13, 1869, he was advanced to the priesthood by Bishop Williams in Trinity Church, of which he remained rector nearly six years and from where he was called to St. Mary's Church, Dorchester, Mass., in June, 1874. He resigned the parish at Dorchester in February, 1878, to become professor of belles-lettres and homiletics in Griswold College and canon in charge of the cathedral, Davenport, Iowa. In January, 1881, he became associated with the Rev. Dr. Montgomery Schuyler, in the work of Christ Church, St. Louis, Mo., from which parish he was called by the trustees of the G. W. South Memorial Church of the Advocate, Philadelphia, in April, 1887. With the Rector is associated as assistant the Rev. Alsop Leffingwell.

THE WORK DONE—ITS SPIRIT AND INCENTIVE.

Of the work done at the Church of the Advocate, the following figures, taken from the Rector's anniversary sermon in June last, may, so far a numbers can, give some idea:

"In the past ten years, 443 infants and adults have been baptized; 280 persons have been confirmed; 122 marriages have been celebrated, and 293 persons have been buried. The whole number of persons who have been enrolled as communicants of the church is 1,130; 329 have been removed by death or transfer, leaving the present number 801. The number of teachers and scholars in the Sunday school is 724."

For the spirit and the incentive of the work done by the Rector and his people, we may also quote from the same sermon:

"There is something very fascinating in originating a church's existence. There are no habits to hinder and guide the new creation, no sterilized forms to be preserved because they are forms that have had existence. No settled condition of ordered conservatism to be kept in place and only disturbed at your peril. No cut and dried system to be perpetuated, nothing of all this; but everything is fresh and new. A forest to be cut down. A broad, clear field to be planted and reaped. The creation of the parish began at once. From the first an energizing interest was everywhere manifest. Nor is it too much to say, and it is cause for thankfulness to God, that that spirit has never from that day to this languished."

WEST END—EXTERIOR.